How to be Beautiful

AN IDEAL TYPE OF BLOND BEAUTY.

THE WONDERFUL LOVELINESS OF SHERRY COLORED EYES AND BRIGHT BROWN HAIR.

A NOBLE EXAMPLE OF BRUNETTE BEAUTY.

Luxuriant Tresses Cultivated by the Magnetic Touch and a Careful Dietary.

Glossy, Elastic and Alive With Color Is the Rule for Hair—Nerves Must Be Unknown—Different Pigments and Gland Coloring—Blonde, Brunette and Chatain—Favorite Hue in the Matrimonial Market.

SCALP MASSAGE, IF PROPERLY GIVEN, WILL USUALLY ARREST FALLING HAIR IN ONE OR TWO TREATMENTS.

WRITTEN FOR THE SUNDAY REPUBLIC.

The Twentieth Century message in regard to hair, if one would possess woman's crowning glory, luxuriant tresses, is "the magnetic touch." Fashion seats herself in a comfortable chair, takes a book for an hour's rest, and as she reads an attendant goes over her hair and scalp, tress by tress, and inch by inch. Utterly oblivious of all things but the work in hand, the expert places the tips of her fingers lightly on the head, beginning at the forehead. The whole scalp is carefully manipulated, every movement being followed by the mind of the operator, firmness of pressure and rapidity of motion being increased as the magnetic currents accumulate through the fingers. The movements are continued until this force is thoroughly spent, every inch of the scalp being treated. Before the operation the roots of the hair, but not the hair itself, are thoroughly wet, either with water or a lotion.

After the manipulation, the hair is carefully combed; instead of beginning at the head, the first combing should start at the end of the hair. In other words, it is combed upwards to avoid tangling, breaking and tearing out the hair. This racking of the hair also will remove the dust and give free ventilation. The brush is the next weapon. With this held firmly in the right hand and the hair grasped loosely with the left hand, the hair is brushed with a slow, gliding motion, every strand being brushed up, down, right, left, in semicircles from the forehead to the center of the head; then from the nape of the neck upwards to the same point. This operation requires from half an hour to an hour. At the end of the time the head is all in a glow, and the hair glossy, elastic and alive with color.

Treatment Feeds the Hair.

This treatment, which, of course, can only be given by a person possessed of a magnetic touch, feeds the hair, by directing a fuller flow of blood to the hair follicles. One chief reason why hair fades and falls out is because it is not fed. Once a week the magnetic treatment is necessary, with a daily manipulation of the head every night with the tips of the fingers dipped in tepid water. If the hair is very dry, dip the fingers in perfumed oil and rub it well into the roots of the hair, as a final stage of the process. Use only a very little oil.

The head or scalp cannot be rubbed and brushed too much; the more attention it has in this direction the more healthy will be the skin; the more healthy its functions, the production and maintenance of the hair, and, by a reflected power, the more healthy the individual.

Two brushes are necessary for the toilet of the hair—a penetrating brush and a polishing brush. The penetrating brush is made of strong, elastic hairs, but not so hard or coarse as to irritate the skin. The polishing brush should be made of fine, soft hairs, thickly studded.

It may not always be possible to command the services of an expert for this treatment of the hair. In such case, one may be one's own operator, and by carefully following directions, in regard to manipulation, combing and brushing, obtain nearly as good results.

Careful Diet Necessary.

That there is a relation between the scalp and the stomach is a fact upon which the wise woman ponders, and regulates her dietary accordingly. Certain foods are detrimental to the growth of the hair, and others nourish it. Baldness is caused, more or less, by indigestion and dyspepsia, and gray hairs, too, often accumulate from the same causes. Women who have the finest hair live principally upon fruits, grains and vegetables. Vegetables and cereals are hair tonics; too much meat and milk cause atrophy of the roots, and, of course, the hair comes out as a result of this condition. Milk is the poorest diet for the hair; the loss of hair in fever patients is partly due to feeding them almost entirely on milk. Nor are tea and coffee much better as promoters of hair growth. If the hair is falling out eat little meat and drink no milk; live upon fruit and vegetables. Fruit gives luxuriant locks, specially those containing iron. One authority mentions prunes, cranberries and spinach as necessary articles of diet, and advises eating with due regard to the albumen and gelatine required for giving color and softness to the hair. Hair that grows coarse is losing its gelatinous matter.

The hair should be brushed daily, but the head should be brushed more than the hair. It should be washed, but not often. Frequent cuttings, at regular intervals, say every fifteen days, whether the hair be poor, weak or abundant, is indispensable. The method of cutting is on the same principle that a gardener would give his roses—cultivation. Here a plant of weak growth must be cut off near the surface, so that its stem may receive more sap, and the plant may grow up thicker and stronger. Another requires lopping only at the summit, while, every now and then, shriveled plants require pruning in a particular way. Indeed, the head may always be treated as though it were a garden, each hair a little plant that must have special care—cutting, water and air. The hair grows faster when cut than when left alone; when frequently cut than left alone; in youth than in old age, and by day than by night.

Some Important Details.

Diseases of the hair are quite distinct from diseases of the scalp; the latter arise from some disorder of the blood; the former solely from overstrained nerves. To the peasant girl of France nerves are unknown; it follows, then, that she has the most beautiful hair in the world. Unfortunately, thinking, or using the brain too much, is bad for the hair. Shall it be less thinking and more hair, or the reverse?

Use as few hairpins as posible. Give the hair plenty of exposure to sun and wind. To accomplish this let the hair hang unconfined as much and as often as possible.

To keep the hair bright and free from the ever-flying dust wash hair brushes once a week in tepid water and borax with soap.

Soap splits the hair, unless thoroughly washed off after using; nor is the frequent use of soap advised.

Although crimps and curls are no longer the fashion, a wavy lock or two—just enough for a lover to swear by—should be coaxed, not by means of hot irons, but by a weak solution of isinglass, for example, or Iceland moss, a quarter of an ounce boiled in a quart or less of water, with enough rectified spirits added to keep it sweet. Those "little sugar curls" of his mother were particularly dear to Barrie, as any one will recall who has read the charming story of "Margaret Ogilvy." All men, as well as most women, have a penchant for locks with just a suggestion or more of wave and curl and many a strong-hearted Galahad who has successfully defied brushes and dimples succumbs without a struggle to the seduction of love locks.

Hair of Different Hues.

Experts in pigments and gland coloring tell us that the decline of the blond type in England, Ireland, Germany and in the United States is so rapid as to give cause for wonder as to the reasons which lead to this change of type. In New York City the falling off of the blonde is most noticeable. Not more than 10 per cent of the women are blond; but among men the proportion is a trifle larger. Of the Titianesque order—that is, the hue between blond and red, really a reddish-gold—statistics show that maidens possessing tresses of this shade have a matrimonial advantage over blondes and brunettes, being preferred as wives. Titian-hued women have played prominent parts in the world's history. Helen of Troy, Lady Godiva, Catheine I of Russia, Joan of Arc, Ninon de l'Enclos and Lucretia Borgia—all are famous, and no one will gainsay their cleverness, though it lay in different directions.

Red hair—not auburn, but red of an uncompromising shade—seems to be as much of a favorite in the matrimonial market as Titian tresses, a red-headed old maid being almost unknown. Perhaps one reason of this is that red hair is a rarity, only one woman in twenty having hair of this color. People are less liable to baldness who have red hair than those who own fair or brown hair. The reason thereof is that one red hair is as thick as five blond or three brown hairs. With 20,000 red hairs the scalp is well thatched; with the same number of brown hairs one is almost bald. It takes 160,000 blond and 105,000 brown hairs to cover an ordinary head. Still another advantage can be claimed by the red-haired, as a rule; people thus endowed have the gift of rhyming and versification. They are also usually good mathematicians. In Spain a woman with red hair is such a novelty that she is considered a beauty, no matter how plain of feature. In New Zealand a red-headed woman is regarded as on the right road to Paradise. In China a baby with red hair is regarded with a wonder which places it almost among the supernatural.

Black for Beauty.

A homely proverb asserts of the colors of hair that "black's for beauty." Certain is is that the brunette, whether she have beauty or not, is generally endowed with courage, physical strength and endurance. If the blond type is dying out and we are becoming a race of dark-haired people, perhaps we are growing stronger physically. Pigment takes the place of nitrogen and feeds and gives vigor to the system. Light-haired people have always been considered more susceptible to disease than those of darker coloring. Age and worry show more plainly and quickly in the face and eyes of the blonde than in those of the brunette.

Among well-known society women in New York the pure blondes are Mrs. Orme Wilson, Mrs. Frederick Vanderbilt, Mrs. Whitelaw Reid, Mrs. Robert Goelet, Mrs. Ogden Goelet and Mrs. Lorillard Spencer. The brown-haired women are Mrs. Astor, who has light brown hair, now touched with gray; Mrs. John Jacob Astor, Mrs. Levi P. Morton, Mrs. Seward Webb, Mrs. Oliver H. P. Belmont and Mrs. Burke-Roche. Mrs. George Gould, Miss Helen Gould and Mrs. Richard Lounsbery are brunettes; Mrs. Duncan Elliott belongs to the type known as chatain, chestnut-hued hair, a fair skin and dark gray eyes, so dark that they look brown. Women of this type are always beauties.

SINGING THE SACRED CAROL

MUSIC OF CHRISTMASTIDE.

"Adeste Fideles," the Yuletide Hymn of Christendom—The Famous "Cantique de Noel" of Adolphe Adam—Cantatas and Oratorios for the Home Circle.

WRITTEN FOR THE SUNDAY REPUBLIC.

There is an ancient church document dating from colonial days which laments "that musick, which in itself is concord, harmony, melody, sweetness, charming even to irrational creatures, and will be the everlasting employment of those seraphim and glorified saints, should be the occasion of strife, debate, discord, contention, quarreling and all manner of disorder."

This was written at a time when contentions were rife among the Puritans regarding the use of music in the churches. On the one side it was claimed that music was unholy. The Puritans seemed to have taken special pains to make their church services as unattractive as possible and then to punish people for staying away from them. On the other hand, it was argued that "of all beasts there is none that is not delighted with Harmonie but only the Ass." However, the asses for a long time had the better of it, and, indeed, in our own day, congregations are sometimes rent asunder by the question of what is and what is not proper music and whether a musical service which is attractive is not the work of the devil.

Attractive Musical Services.

Speaking of the devil, it was an English divine who, when the question of introducing attractive musical services into his church was under discussion, put this pertinent question: "Why give the devil all the good music?" The truth that underlies this question is becoming recognized more and more widely every day. Would any congregation, however orthodox, go back again nowadays to the ancient custom of "lining out" the hymns? This consisted in the clergyman reading each line of the hymn separately before it was sung, which resulted in such absurdities as:

The Lord will come and he will not
or
Keep silence, but speak out.

Yet even in the days when church music was so much suppressed in certain denominations that it hardly could be said to exist at all the rejoicings of Christmastide found expression in the carols and hymns which have come down to us through the centuries. Indeed the Yuletide hymn of "Adeste Fideles" is so old its authorship only is "attributed" to John Reading. This is probably the most familiar of all the music which is sung at Christmastide, and perhaps it is not exaggeration to say that on Christmas Day it is heard in every church throughout Christendom. Those who do not recall the Latin title will at once recognise the familiar "Oh, Come, All Ye Faithful," while almost every Christian worshiper has the tune at his tongue's end.

Some of the old carols date back as far as the Twelfth Century. Like much else that is artistic, they appear to have had their origin in France. One of the most ancient of these carols is the "Prose de l'Ane," and it was sung as part of a popular festival called the "Fete de l'Ane," in which ceremonial a richly caparisoned ass, bearing on its back a young maiden with a child in her arms, was led through the cities of Beauvais and Sens, in commemoration of the flight into Egypt.

The most famous of English Christmas carols is that which runs to the familiar words:

God rest you, merry gentlemen,
Let nothing you dismay;

Remember Christ, our Savior,
Was born on Christmas Day.

This carol is so old that no authorship can be assigned to it, and in the books of carols it is given as "Traditional." Another very old carol is "A Virgin Unspotted the Prophet Foretold." So, too, is "The Seven Joys of Mary," the wording of which is quaint enough to bear quoting in part:

The first good joy that Mary had,
It was the joy of one;
To see the blessed Jesus Christ,
When he was first her Son.

The next good joy that Mary had,
It was the joy of two;
To see her own Son, Jesus Christ,
Making the lame to go.

The next good joy that Mary had,
It was the joy of three;
To see her own Son, Jesus Christ,
Making the blind to see.

The next good joy that Mary had,
It was the joy of four;
To see her own Son, Jesus Christ,
Reading the Bible o'er.

The next good joy that Mary had,
It was the joy of five;
To see her own Son, Jesus Christ,
Making the dead alive.

The next good joy that Mary had,
It was the joy of six;
To see her own Son, Jesus Christ,
Upon the crucifix.

The next good joy that Mary had,
It was the joy of seven;
To see her own Son, Jesus Christ,
Ascending into heaven.

Carols For Alms.

Both in Germany and in England the custom prevails among young choristers of going through the streets in bands early on Christmas morning and singing Christmas hymns and carols for alms before the houses of the rich. A familiar picture is that of Martin Luther when a boy singing in the streets at Christmas dawn. Several of the most familiar German Christmas hymns were harmonized early in the Seventeenth Century by Jacob Praetorius to melodies composed about the middle of the Sixteenth by Luther. One of the greatest masters of German music, Johann Sebastian Bach, when a pupil at the choir and grammar school of St. Michael's, in Luneberg walked the streets early Christmas morning singing these "waits," as they were called in England, with his fellow-choristers, between whom and those of another school the musical rivalry was so intense that the authorities were obliged to map out separate routes for them, in order to prevent their meeting and coming to blows.

Of modern Christmas compositions, the most widely known undoubtedly is the "Cantique de Noel" (Christmas song), by Adolphe Adam. Adam is a French composer, among his works being the pretty opera, "Le Postillon de Longjumeau," made famous by Wachtel and his high C. The "Cantique" is as famous outside of France as within its borders. It is most widely used at the midnight services and is the subject of a famous ceremonial at the Paris Opera-house. On the stroke of midnight every December 24 the performance of the opera, at whatever point it may be in the representation, immediately is interrupted, the barytone steps to the footlights and, while the audience reverently stand or kneel, intones:

Minuit Chretien, c'est l'heure solennelle
Ou l'homme Dieu descendit jusqu'a nous.

The "Cantique" over, the performance is resumed at the point where it was interrupted. For a few moments the opera-house is a church. In a jiffy it is again a place for social enjoyment and the display of grand toilets. Where a moment before there was reverence on every face, there now are smiles and bright glances.

A charming passage in "Trilby" relates to the singing of the "Cantique de Noel" at the Madeleine on midnight, Christmas Eve. As the barytone rolled out the melody "a wave of religious emotion rolled over Little Billee and submerged him, swept him off his little legs, swept him out of his little self, drowned him in a great soothing surge of love. • • • And it seemed to him that he stretched out his arms for love to one figure especially beloved beyond all the rest. • • • It was Trilby! Trilby! Trilby!"

Another well-known "Noel" is that of Gounod, and among American songs of Christmas the most widely sung possibly is "The Nativity," by Harry Rowe Shelley. Besides the "Cantique" of Adam and the "Noel" of Gounod, which may be heard in churches of almost any denomination, there are several popular "Noels," composed in the large mass style, and chiefly used at the midnight services in the Roman Catholic churches.

The most familiar of these "Noels" are those by Augusta Holmes, one of the few women composers who have achieved wide reputation; Thome, Lacome, Massenet, Dubois, Lemaire and Delacqua.

There are some seven or eight cantatas and oratorios which are used at Christmas time. Most of these are too long for the regular Protestant Episcopal service, but excerpts from them are given, and in the evangelical churches they are not infrequently performed at a special Christmas service of song. Among the oratorios is a "Christmas Oratorio" by Saint-Saens which is not of too long dimensions for an Episcopal service, but can be given only in churches with a splendid musical organization.

Other compositions of this class are Bach's cantata, "All They From Saba Shall Come"; Dudley Buck's "The Coming of the King"; J. S. Churchill's "Nativity"; C. W. Coomb's "Hymn of Peace"; Gade's "Christmas Eve"; H. W. Parker's "The Holy Child" and T. G. Sheppard's "The Word Made Flesh." One of the most elaborate compositions is Bach's "Christmas Oratorio," which is, however, in several divisions, for Christmas and several festival days following close upon Christmas. The first division, which is specifically for Christmas, is occasionally given in churches with unusually large and well-drilled choruses and skillful soloists, for it is extremely severe in form and difficult to interpret. The two works by Bach really are the only oratorio and cantata among those named, the rest being nothing more than long anthems.